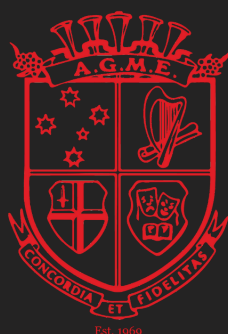


**COURSE GUIDE**



# **DIPLOMA OF MUSIC**



**AUSTRALIAN  
GUILD  
of  
MUSIC**

FOR MORE INFORMATION VISIT  
[WWW.GUILDMUSIC.EDU.AU](http://WWW.GUILDMUSIC.EDU.AU)  
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# ABOUT THE GUILD

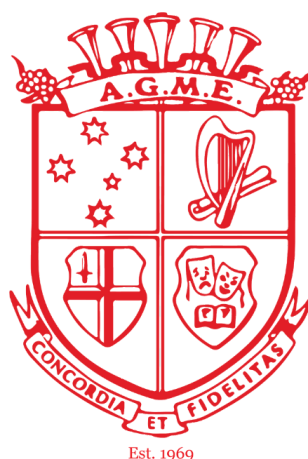
The Australian Guild of Music (AGME) is a specialist provider of Music and Speech Education, from Beginner Levels to internationally recognised Licentiates, Fellowships and Degrees. The Guild was founded in 1969 when its parent organisation, the London College of Music ceased operations in Australia. Gordon Blake, from the LCM, supported by a group of like-minded individuals, created a centre of excellence that could deliver music education and examinations to all Australians, regardless of geographic location. In the intervening fifty-two years, the Guild has expanded its work from a Public Exam Board, to an Education Centre, a Higher Education Provider and Institute of Higher Learning.

The Higher Education Department is based in Melbourne, Victoria, with staff in Australia, Europe, Asia and North America and students in locations as diverse as Botswana, Canada, Hong Kong, Singapore and New Zealand - as well as Australia. Degree and Diploma students can work with instrumental tutors in person in their own region or with Guild Experts Online, located anywhere in the world.

The Bachelor of Music Degree was first accredited in 2002 by the Victorian Minister of Education. In 2006, the Guild was awarded official status as a Higher Education Provider. It is regulated by TEQSA, the Tertiary Education Quality and Standards Agency. Until 2020 and the advent of COVID, it was Australia's only Music Degree with a Performance Major accredited to be delivered online and LIVE-Online.

At a time when the COVID-19 pandemic was making Education and International Education difficult for many, the Guild adapted its skills as Australia's most experienced and oldest provider of online music education and opened to accept International Students to study from their home countries. Fees were lowered, students accepted from anywhere in the world and a COVID scholarship system was introduced for those wanting to study through a period of other limitations.

AGME is focused on continual improvement through best practice methodologies and strives to maintain its position as a leader in higher education in music. The flexible nature of the course equips graduates with a strong foundation for a lifetime of learning and music-making regardless of geographical location.



# ABOUT THE DIPLOMA

The Diploma of Music is comprised of the second four units of our Bachelor degree or Term 2. In order to enroll to this course, completion of the Foundation Diploma of Music is required.

It's a general course covering the Four Disciplines of Musicianship, Music Performance, Music as Culture and Modern Music Creation. This course is the second term of the Bachelor of Music Degree and 100% counts towards the Bachelor of Music Degree.

Up to 50% of the Diploma of Music can be awarded through Recognition of Prior Learning. This can include previous tertiary studies or Graded Instrumental, Theory or Teaching qualifications from recognised Examination Boards.

Many mature students wanting to do the Diploma of Music will find that they have the necessary qualifications already to be granted RPL for Musicianship and Performance. The Units are delivered alongside the Bachelor of Music with shared tutorials and Lectures where appropriate.

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## COURSE OUTCOME

- Gain fundamental skills and knowledge in traditional and contemporary melodic and melodic part writing
- Select and perform a diverse and varied program of appropriate to the first year of tertiary study as a soloist, demonstrating developing control of instrumental or vocal ability and musicality, and show an increasing openness to a variety of musical styles and developing influences.
- Compose score-based music for small groups of instruments and/or voices, usually based on the instruments played by other students in their year. You will study traditional compositional techniques such as the use of repetition, motivic development, and pitch and rhythmic structures. You will also create a folio of approximately 10 minutes' worth of music.
- Create musical collaborations that can occur in the classroom, across the internet, or a combination of both; and be able to create collaborative projects that involve real time and/or distance communication as occurs in the contemporary musical world





## EXCEL IN YOUR CHOSEN CAREER

The Australian Guild of Music Education (AGME) provides students with a breadth of disciplinary knowledge and skill development for a range of professional contexts. We offer opportunities for beginners to learn new skills and for those already established in their careers to upskill and gain further knowledge.

A range of employment opportunities for our graduates includes:

- Accompanist
- Audio technician
- Concert manager
- Festival director
- Film scorer
- Music administrator
- Music arranger
- Music composer
- Music critic or reviewer
- Music producer or sound engineer
- Record producer or music director
- Performer for bands, studio and live recordings, film, theatre, television and live events
- Studio Music teacher
- Project curator
- Studio engineer
- Sound artist
- Touring soloist or ensemble member





# LEARN FROM THE BEST

At AGME you'll be taught by music industry and educational professionals from Australia and around the world. Our academic staff are all committed, talented musicians and educators who are leaders in their fields and creative masterminds. At AGME we foster to provide an environment that allows our students to feel connected, even with online delivery. Below are a few members of our amazing academic team. [Head to our website to meet more!](#)



**PROF. MATTHEW FIELD (PHD)**  
**ACADEMIC DEAN**  
**CHAIR OF MUSICIANSHIP**

Matthew completed his Bachelor of Music in piano performance under Dr Mikhail Solovei. While studying his PhD through the University of Newcastle, he worked as a performer and educator. Matthew has previously worked at the Melba Conservatorium of Music, has run workshops in Australia, New Zealand, Singapore, Malaysia and the USA and has guest lectured in Singapore. He teaches the Musicianship units for all year levels

**PROF ANDREAS BOYDE**  
**CHAIR OF PIANO PERFORMANCE**

Andreas was born in Oschatz, Germany and studied in London at the Guildhall School of Music & Drama. His solo recitals in renowned concert venues and appearances as soloist with such orchestras as the London Philharmonic Orchestra, the Sächsische Staatskapelle Dresden, the Malaysian Philharmonic Orchestra, the Prague Radio Orchestra, the Miami Symphony Orchestra, the Bolshoi Symphony Orchestra, the Berliner Symphoniker and the Auckland Philharmonia Orchestra have secured Boyde's reputation as an esteemed performing artist. For the 2018/19 season, the Brandenburgisches Staatsorchester Frankfurt appointed Andreas as the prestigious Artist in Residence before his relocation to Australia.



**SIMONE MAURER (PHD CANDIDATE)**  
**LECTURER MUSICIANSHIP & PERFORMANCE**

Simone tutors in performance and coordinates academic governance support across the organization. Her doctoral thesis examines the types of body movements, gestures, and postures that musicians make in performance, how musicians perceive their own movements, and the ways in which audiences understand non-verbal communication of performers. She has a Bachelor of Music (Hons) in Advanced Flute Performance, Master of Philosophy in Music Studies (Performance Studies), and is currently completing her Doctorate of Philosophy (Music Performance).

**PAUL WATT**  
**PROFESSOR OF MUSICOLOGY**

Paul Watt is Professor of Musicology at the Australian Guild of Music. His research interests include musical, intellectual, literary, and religious history, biography, and street music. He is the author or editor of seven books including the widely acclaimed Ernest Newman: A Critical Biography (2017) and The Regulation and Reform of Music Criticism in Nineteenth-Century England (2018). He has published widely in journals such as Music & Letters, the Royal Musical Association Research Chronicle, and Yale Journal of Music & Religion. He is a Fellow of the Royal Society of Arts and the Royal Historical Society (UK).





**DR MEGAN BURSLEM**  
**LECTURER**  
**UNIT COORDINATOR: MUSIC AS CULTURE**

Megan lectures and leads the Music as Culture unit series. She is a long-time presenter on ABC Classic, most recently on ABC Jazz Mornings daily. She is also an active participant in Melbourne's music education scene - actively mentoring musicians and music educators, and guiding public discussion around music. She has a Bachelor of Music (Hons), Bachelor of Arts, Master of Music (Performance), Master of Teaching (Secondary), Doctor of Philosophy (Musicology & Ethnomusicology).

**BETH WOOLLACOTT**  
**HEAD OF PERFORMANCE & ARTS MANAGEMENT**



Joining AGME in late 2019, Beth leads the organization in its "back to fundamentals" transformation. Beth has 20+ years working in the NFP Arts and Education Sector. As a musician, director, producer and arts manager she has developed and presented work in 32 countries, leading significant cultural diplomacy initiatives for New Zealand and Australia. She has commissioned works for international festivals and recording from composers such as Paul Lewis, produced at Air Edel Studios in London, arranged recordings for the New Zealand Symphony Orchestra among many other ensembles, toured orchestras and Music Theatre works through 26 cities in China and arranged WW1 Commemorative works for New Zealand in Ypres, Belgium. In Higher Education, Beth has worked with the University of the Witwatersrand in South Africa, The Universities of Waikato and Victoria in New Zealand and Melbourne University in Australia. She has strong ties to the Shanghai Conservatory of Music and pre-COVID visited Shanghai on an annual basis.



**CALEB GARFINKEL**  
**SENIOR LECTURER & REGISTRAR**  
**UNIT CO-ODINATOR: MODERN MUSIC CREATION**

Joining AGME in 2017, Caleb is the Senior Lecturer in Music Technology & Composition. A composer, director and performer, he has an impressive live performance career including hit shows such as Come From Away. As a studio musician his work has featured on several releases, including supporting prominent performers.

Caleb is also involved in administrative student leadership. As Registrar he contributes to the Academic Board and strategic course direction. He has a Bachelor of Music (Performance, Honours), Master of Arts (Music Performance & Technology).

# INSTRUMENTAL & VOCAL TUTORS

## YOU CHOOSE YOUR TUTOR!

Here at AGME, we understand that if you have a music tutor you love working with already, it can be a great choice to stay under their tuition for your studies. It can also be great to make a change... so that's why we offer our students a choice!

If you already have an instrumental or vocal tutor that you are working with, you are welcome to continue studying with them - their qualifications need to be assessed to ensure that they can teach at the required level, but this is quite a straightforward process.

If you don't have a specific teacher with whom you'd like to study, we can assist you to find an appropriately qualified and experienced teacher in your area OR you can choose to study LIVE-Online with one of our amazing, approved teachers around the world.

AGME adds no additional administrative fees. The cost is passed on directly to the student as part of their fees for Fee-Help students or they can choose to pay their teacher directly if personally paying fees.

## JUST SOME OF THE AGME INSTRUMENTAL TUTORS

**AUGUSTO DIEMECKE**  
VIOLIN



**SONOKA MIYAKE**  
PIANO



**SUZANNE JOHNSTON**  
VOICE



**PROF ANDREAS BOYDE**  
PIANO



**ERIC CLAY**  
TROMBONE



**ADRIAN TAMBURINI**  
VOICE



**JEAN CALLAGHAN**  
VOICE





# KEY DATES

## STUDY PERIOD 1

Orientation Week Starts 24/01/2022  
Orientation Week Ends 28/01/2022  
Teaching Starts 31/01/2022  
Census Date 18/02/2022  
Teaching Ends 22/04/2022  
Exam Week Starts 23/04/2022  
Exam Week Ends 29/04/2022

## STUDY PERIOD 2

Orientation Week Starts 23/05/2022  
Orientation Week Ends 27/05/2022  
Teaching Starts 30/05/2022  
Census Date 17/06/2022  
Teaching Ends 19/08/2022  
Exam Week Starts 20/08/2022  
Exam Week Ends 26/08/2022

## STUDY PERIOD 3

Orientation Week Starts 12/09/2022  
Orientation Week Ends 23/09/2022  
Teaching Starts 19/09/2022  
Census Date 07/10/2022  
Teaching Ends 09/12/2022  
Exam Week Starts 10/12/2022  
Exam Week Ends 16/12/2022

# STRUCTURE

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<b>MUSICIANSHIP</b> Theory & Aural Harmony & Composition	Musicianship 101	Musicianship 102	Musicianship 201	Musicianship 202	Musicianship 301	Musicianship 302
<b>PERFORMANCE &amp; TEACHING</b>	Performance 101	Performance 102	Performance 201	Performance 202	Performance 301*	Performance 302*
<b>MUSIC AS A CULTURE</b>	Music History 101	Collaborative Music Studies 101	Music History 201	Collaborative Music Studies 201	Music History 301	Collaborative Music Studies 301
<b>MODERN MUSIC CREATION</b>	Music Technology 101	Composition 101	Music Technology 201	Composition 201	Business Admin 301	Business Admin 302

# COURSE CONTENT

Students are informed by music from the past; have the capacity to work creatively, musically and intelligently with the realities of professional practices in the present; and have the facility to respond quickly and meaningfully to the innovations and changes that will characterise their careers in music in the future. The foundation Diploma is a general course offering an introduction into the key areas of music.

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Graduates of the Foundation Diploma are fully prepared to continue their music careers whether that be in the workplace or by pursuing further studies and undertaking the Diploma of Music or the Bachelor of Music. Once completed the diploma counts towards 100% of RPL for the Bachelor Degree and allows students to continue their studies with AGME!

Using the 4 major disciplines of music students will undertake a unit from each area. Including musicianship, Performance, Music Technology and Music History. The Units are delivered alongside the Bachelor of Music with shared tutorials and Lectures where appropriate.

## THE FOUR CORE DISCIPLINES OF MUSIC

These are the essential and necessary knowledge and practical building blocks for a skilled working musician. The foundation Diploma is an introduction to all these disciplines.



### Musicianship

Equips students with fundamentals of musical construction in the western canon.

Includes: Theory, Aural, Harmony, Composition



### Performance & Teaching

Prepare the student to communicate music effectively and to pass on the knowledge and practise of music.

Includes: Instrumental Performance, Theory of Performance, Teaching



### Music as a Culture

Explore past and present musical developments and interactions as you discover the history of music and how it applies today.

Includes: Music History, Collaborative Music Studies



### Modern Music Creation

Equips students with the fundamentals of technologies used in the 21st Century to create their own compositional expression and exploration.

Includes: Music Technology, Composition, Music Business



## **DISCIPLINE 1 - MUSICIANSHIP**

Musicianship brings music alive by unlocking the foundations upon which our music system is built. It is studied in all Six Study Periods of the degree. It takes the student from the basics of theory, aural and diatonic harmony, through to complex dives into chromaticism, jazz harmony, serialism and how these are used in award winning popular music. This discipline underpins most others and shapes our music making whether as performers, teachers or composers.

## **DISCIPLINE 2 - PERFORMANCE & TEACHING**


Performing and the "master-to-student relationship" used for passing on knowledge and skills has been at the heart of musical traditions for hundreds of years. The Degree Candidate should not only become a master of their instrument, but also be equipped with the tools to pass that knowledge on to the next generation of musicians. Our teaching of this discipline consists of practical instrumental instruction & theoretical instruction as well exploration in performing and teaching. It is studied in the first Four Study Periods with an option to continue and major in the final Two Study Periods. There are additional choice elective in some Study Periods.

## **DISCIPLINE 3 - MODERN MUSIC CREATION**

As musicians we create all the time. Sometimes we dig a bit deeper and create new music, music that reflects from and draws on our own experiences. We Compose! In the digital age, the opportunities for creating the organised sounds of music has expanded exponentially. It has become faster and easier to put those thoughts into a communicable manner by using the technologies available to us. This Creative Process consists of Music Technology and Composition. These are taken in the first Four Study Periods of study with the option to Continue and Major in either Music Technology or Composition.

## **DISCIPLINE 4 - MUSIC AS CULTURE**

Music is influenced by the culture that it reflects and everything around it. It is also an influencer, and permeates every aspect of the world that we live in. We believe that every student needs to have a broad knowledge of the history of music and music in society in order to inform their own performing, teaching and composing. They should finish their undergraduate studies with the tools to be able to explore any aspect of music that interests them or will inform their work as a musician, teacher, producer etc. Music as Culture is studied in all Six Study Periods consisting of Music History and Collaborative Music Studies with additional elective choices.





# RECOGNITION OF PIOROR LEARNING

Keen to study the Bachelor of Music but not sure you're ready to get started just yet? Our Diplomas work hand in hand with our Bachelor of Music units! That means upon completion you can apply your studies to credit towards the degree

We can also assess this previous studies to determine the best level of study for you! We also give recognition to a wide range of studies including Graded Public Exams e.g. AGME, IPVAEB, ABRSM, Trinity College London, vocational studies and other tertiary music studies.

## DURATION & TERMS

12 Terms Full Time

Up to 4 years Part Time

## MODE OF DELIVERY

x E-learning (LIVE online)

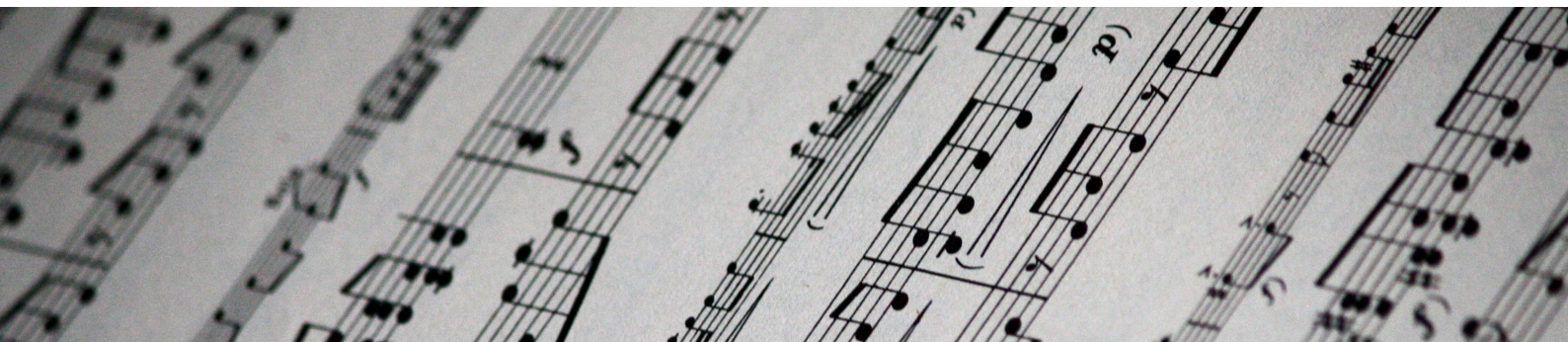
x Distance/independent learning (un-timetabled)

x Part-time / Full-time

Students are required to attend live online (timetabled) lectures and participate in tutorials as well as undertake self study online (un-timetabled) via resources provided. You will also have readings, exercises and assignments to do as well as an End of Term test and/or recital.

Your lectures are all pre-recorded. This lets you go at your own pace and watch the lecture or parts of it again if you need to. You can feel secure while you study that the content you need is at your finger tips and you can reach out to your lecturers and our professionals for further advice.

Tutorials give you the opportunity for interaction and to ask questions. This is done through LIVE-Online classrooms, pre-recorded tutorials or other forums where you submit questions, recordings or your other work. You get feedback from staff and at times, from other students



# MUSICIANSHIP 102

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Gain fundamental skills and knowledge in traditional and contemporary melodic and melodic part writing

## SKILLS DEVELOPED

- Write extensive melodies with modulations
- Craft multi-part melodic work demonstrating advanced counterpoint techniques
- Analyse musical works to reveal conformity with or variation from standard practice
- Clearly present their music ideas with notational software.
- Extend aural skills to include singing and transcribing complex melodies, melodic modulations and complex rhythms

## LEARNING OUTCOMES

1. Create effective melodies for traditional and contemporary music styles clearly applying concepts of modulation and form.
2. Craft compelling two, three and four-part melodies employing effective counterpoint techniques.
3. Develop, research and evaluate melodic and harmonic techniques through collaboration, exploration and creative practice.
4. Evaluate music in their repertoire or in popular use regarding how various studied musical concepts are applied.
5. Identify melodic and harmonic devices in diverse musical genres and styles
6. Vocalise intervals, harmonies, melodies and rhythms from selected examples.
7. Transcribe rhythms, intervals, harmonies, progressions and melodies from selected examples.

## THEORY

- Review part writing in contemporary practice to identify commonality and variation from traditional practice
- Learn Free Counterpoint in traditional style
- Advance Counterpoint skills: identifying hidden errors
- 3-part Counterpoint
- Blending traditional and contemporary melodic techniques with modulation and advanced harmonic outlines
- Extensive analysis of published works to identify devices and techniques; conformity and variation of practice in different style and time periods
- Capstone Training: Combining advanced melody-writing skills, free counterpoint skills, advanced rhythmic skills, modulation and advanced harmony skills together to construct compelling music for traditional and contemporary music

## AURAL

- Reinforce key elements
- Sight-sing multi-part melodies, including dissonance, using outline of Counterpoint Species 3, 4 & 5
- Two-part melodic dictation using outline of Counterpoint Species 3, 4, & 5
- Melodic dictations variously in 2 notated parts (melody & bass-line) and melody with chord symbols to include common progressions, suspensions, passing notes, modal mixture, Applied V

# APPLY NOW

Head to [www.guildmusc.edu.au](http://www.guildmusc.edu.au) for more or [click here](#)





# PERFORMANCE 102

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This unit develops students' performance skills on their instruments or voice, under the direction of their tutor, in order to present a recital at the conclusion of the semester.

Students will analyse their repertoire to acquire problem-solving skills and thus achieve their defined musical performance outcomes. Regular performances will provide the opportunity to give feedback to, and receive it from, classmates to aid in developing proficiency, as well as refining the ability to self-critique their own instrumental or vocal performance.

Students will learn how to understand their potential performance problems such as dealing with anxiety and nervousness; etiquette; approaches to different performance styles; developing practice goals and setting realistic expectations; and self-mediating their progress.

Students will keep a reflective journal of their performances, practice and feedback which will be assessed as part of the course, with a focus on developing philosophies and approaches to musical practice which will establish productive habits in their performing careers.

## LEARNING OUTCOMES

- Select and perform a diverse and varied program of appropriate to the first year of tertiary study as a soloist, demonstrating developing control of instrumental or vocal ability and musicality, and show an increasing openness to a variety of musical styles and developing influences.
- Develop technical control and musical fluency, showing sensitivity to expressive elements and performance characteristics, and demonstrating intonation, phrasing, dynamics, ornamentation, timing and tonal balance.
- Effectively rehearse material for performance, developing methods for solving technical difficulties in performance by analysing and evaluating technical demands and stylistic requirements through self-directed practice routines.
- Communicate musical concepts and appropriate stagecraft technique through effective audience engagement.
- Develop self-analysis and critical skills through constructive written and verbal analysis of their own and other students' musical performances.
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# COMPOSITION 102

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Compose score-based music for small groups of instruments and/or voices, usually based on the instruments played by other students in their year. You will study traditional compositional techniques such as the use of repetition, motivic development, and pitch and rhythmic structures. You will also create a folio of approximately 10 minutes' worth of music.

## SKILLS DEVELOPED

- Develop your creative, technical, music knowledge and compositional skills when utilising and exploring sequencing software's functions to create professional recordings.
- Further develop a conceptual understanding of music production techniques and practices and gain practical skills in how to implement these techniques and practices across a range of genres and styles.
- Students will focus on using standard music production tools to facilitate the recording, editing, arranging, and scoring of musical material at a high standard and across a range of situations, and gain knowledge of safe practice in the use of standard audio equipment.

## LEARNING OUTCOMES

1. Compose music using common-practice composition techniques, utilising appropriate scoring and orchestration techniques for a range of instruments.
2. Understand the capabilities, ranges, and timbral characteristics of common acoustic instruments and the human voice.
3. Develop awareness of the use of compositional principles and methodologies related to melody, phrasing, form and harmony.
4. Notate compositions in conventional musical notation, employing appropriate expressive and engraving techniques.
5. Demonstrate an understanding of notation and sequencing software.
6. Reflect on composition processes and analyse music for composition methodologies.

# COLLABORATIVE STUDIES 101

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Create musical collaborations that can occur in the classroom, across the internet, or a combination of both; and be able to create collaborative projects that involve real time and/or distance communication as occurs in the contemporary musical world

## SKILLS DEVELOPED

In this unit students will focus on the study of ensemble playing and preparation for leading group performance; understand and create musical collaborations that can occur in the classroom, across the internet, or a combination of both; and demonstrate their ability to create collaborative projects that involve real time and/or distance communication as occurs in the contemporary musical world. This unit is more about 'collaboration' than physical performance, thus it follows many contemporary-music production methods

## LEARNING OUTCOMES

1. Select and perform a diverse and varied program of appropriate repertoire in a group performance.
2. Develop and display leadership and ensemble skills when collaborating with others to direct and prepare musical ensembles for professional performance, equally showing pragmatic leadership and attentive cooperation skills.
3. Rehearse material for performance with ensembles.
4. Demonstrate communication and critical skills through constructive review of peers and external group performances.



READY  
TO  
APPLY?

# TURN YOUR PASSION INTO YOUR CAREER!

Head to our website to get started

[www.guildmusic.edu.au](http://www.guildmusic.edu.au)

or

[Click here to enquire](#)

